

UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

andrew DAWES

violin

piano

patricia PARR

THURSDAY SCHOLARSHIP SERIES

WALTER HALL, EDWARD JOHNSON BUILDING

DECEMBER 4, 1975 at 8:30 p.m.

Sonata in E minor

Healey Willan

Lento quasi recitativo. Allegro molto e marcato

Adagio

Allegro

Completed in 1916, three years after his arrival in Canada, Healey Willan's Sonata stands in the grand tradition of late nineteenth Century English romanticism. The influence of Edward Elgar is unmistakable.

Although three contrasting themes are presented in the first movement, only the first provides fragmentary melodic material for the second & final sections of this movement, as well for the latter part of the third movement. Unlike the first and third movements, which are in three part sonata form and rondo form respectively, the lyrical second movement is a freely treated tripartite song form. In the first section alone, three themes are presented. The fourth theme appears in section two, and section three begins with a recollection of the initial theme.

Assaggio No.1 in G minor

Johan H. Roman

A tempo giusto

Andante

Tempo di Minuetto, non troppo allegro

This assaggio (essay study) is one of six assaggi by Johan H. Roman (1694-1758), Sweden's foremost composer. These works are of special interest for their musical richness as well as their didactic value.

Composed during the 1730's, this assaggio exemplifies Roman's instrumental style, late baroque with an admixture of "style galant". The first movement consists of a slow introduction followed by a more virtuosic second section. The expressive Adagio, like the slow introduction, employs double, triple and quadruple stopping and dotted rhythmic figures.

Unlike the other two movements, the lively minuet is a form, recapitulating the opening few measures at the end.

Sonata in G minor

Claude Debussy

Allegro vivo

Intermède

Finale

The year of composition of this sonata, 1916-17, could scarcely have been grimmer. Paris was under German bombardment, food and coal were scarce, and Debussy was terminally ill. He laboured at this sonata, his last completed work, with more dogged courage than with enthusiasm,



which he credited to his publisher, who was on his heels throughout the long gestation of the work. Despite these apparently overwhelming difficulties a work of considerable artistic merit came into being, albeit slowly.

The first movement, a curious blend of freedom and form, is characterized by the abrupt contrast of short motives, tender, exotic, and passionate by turns. The second movement, though more tightly knit, shares this unpredictability. After the introductory flourish, the violin breaks into a trotting repeated note motive, which returns several times between recurrences of other ideas: a syncopated passage, a chromatic motive of oriental flavour, and a high, wistful melody. The finale, a rondo structure, begins with a recollection of the first movement opening, before continuing with a theme described by Debussy as "turning back on itself like a serpent biting its own tail". This theme is the point of departure for several sharply contrasting sections.

Debussy himself played the Sonata with violinist Gaston Poulet in Paris, May 5, 1917, at his last public appearance. He died the following March.

Capriccio for Violin and two Sound Tracks

Henk Badings

Composed in 1952, this work is one of the earliest attempts to combine a traditional instrument with an electronic medium. The accompaniment is realized exclusively with twelve oscillators.

In Form the single-movement Capriccio is a miniature violin concerto, complete with introduction, whimsical first movement, principle slow movement, and virtuostic finale. The piece is based on the note G, which is emphasized by both violin and accompaniment to a greater or lesser extent throughout, rather than being in the key of G.

The exotic flavour of the violin is due to its rhapsodic and seeming improvisatory character, as well as to the unusual scale structure.

Sonata No. 8 in G Major, Op. 30, No. 3

Ludwig van Beethoven

Allegro assai

Tempo di minuetto

Allegro vivace

This work, the last of the opus thirty sonatas, was almost completed by late spring of 1802, and may well have been one of the works Beethoven took with him to Heiligenstadt, where he spent all summer

and part of the fall. Despite the despondency into which his now disastrously worsening deafness had plunged him that year, Beethoven's artistic capacities remain unaffected. Furthermore, there was no massive outpouring of tragic works; this sonata, all dancing high spirits, is a case in point.

The only "tragic" note struck into the entire sonata occurs with the presentation of the second theme of this first movement, which is somewhat more stormily agitated than the cheerful and bolsterous initial theme. The second section of this tripartite sonata form, based upon short descending melodic fragments from the end of the second theme, has a slightly melancholy cast.

This touch of sadness is dispelled by the serene lyricism of the following minuet which is little more than the successive and repeated presentation of four themes by the piano and violin.

The principal section of the rondo Finale is characterized by the successive repetition, and simultaneous combination of two different themes. This returns a total of seven times, alternating with subordinate sections based upon related yet new thematic material.

The grace-note "crush" in the right hand of the piano, at the halfway point of the recurring section almost sounds like mocking. (notes by Ann McAllister).

Next Thursday Scholarship Series Concert  
January 29th, 1976 - Judy Loman, harpist

Next Event:  
Sunday, December 7th, 1975  
University of Toronto Concert Choir  
Conductor: Charles W. Heffernan